THE LATE APRIL SILVERSHEET AND ITS LATEST PHOTOPLAY ATTRACTIONS

Four Screen Stars Appear On Week's Photoplay List

Constance Talmadge, Thomas Meighan, George Arliss and Mae Murray Seen In New Films.

A GROUP of four noted stars and showings of one of Cecil B. DeMille's recent productions, are highlights of the photoplay program offered lovers of the screen in Washington this week. The four stars are Constance Talmadge in "Polly of the Follies," at the Metropolitan; Thomas Meighan in "A Bachelor Daddy," at the Palace; George Arliss in "The Ruling Passion," at the Rialto, and Mae Murray in "Fascination," which begins a second week today at the Columbia. Crandall's announces a four-day showing of DeMille's "Fool's Paradise" as its early week attraction.

RIALTO.

George Arliss in "The Ruling Passion"

Moore's Rialto, beginning today and continuing throughout the week, offers the new George Arliss photoplay, "The Ruling Passion."

George Arliss is recognized for characterizations in which sinister motives and a satirical, cynical, crafty, cruel impersonation come first. In his new picture, Mr. Arliss has the role of a lovable, elderly millionaire and philanthropist, who plunges into the hobby of work while under the doctor's orders to "rest." That he works out the details of a charming love story in which his daughter is involved is one of the tasks of great importance which he accomplishes as the story unfolds, as well as teaching a lesson to all who come in contact with him, his chief aim in life being to bring out the best in himself and all those with whom he associates.

Associated with Mr. Arliss are such players as Doris Kenyon, star in her own right on both stage and screen; Edward J. Burns, Ida Darling, J. W. Johnston, Ernest Hilliard, Harold Waldridge and others.

A program of subsidiary attractions will accompany all showings, including a Christie Comedy, "Fair Enough," and the Fox News. Director R. Bond Gotta and the Rialto Orchestra will offer gems from Sullivan's "The Mikado."

METROPOLITAN.

Constance Talmadge in "Polly of the Follies."

"Polly of the Follies" will be seen for the first time in Washington as the feature of the bill at Crandall's Metropolitan Theater, beginning today. It affords Constance Talmadge, its star, the best role and the snappiest vehicle of her career. In this original and highly amusing comedy-romance John Emerson and Anita Loos have devised a camera drama that permits Miss Talmadge to appear in four distinct guises during the animated action.

The entire credit for the outstanding success which "Polly of the Follies" has achieved in other cities where it has been shown is not, however, to be bestowed upon the star. She is surrounded by a supporting cast that embraces a wonderful array of varied and proved talents. Kenneth Harlan is cast in the role of Bob Jones. Frank Lalor and Harry Fisher, veterans of musical comedy, and George Fawcett and John Daly Murphy, experienced actors of wide fame, all are conspicuously cast in this enlivening picture. So also are Ina Rorke, Theresa Maxwell-Conover, Bernard Randall, Billie Dove and a host of others, not to mention the "Follies" chorus.

As a special added photoplay attraction will be shown for the first time in the Capital a splendidly executed picturization of Rudyard Kipling's "The Ballad of Fisher's Boarding House," in which are filmed a group of exceptionally gifted players. Another screen hit will be found in the magnificent Prizma natural color subject, "Sunbeams."

This week's special overture number by the Metropolitan Symphony is "Metropolitan Echoes" and is a cleverly interwoven medley of practically all of the popular song hits and dance successes of the year, arranged by Mr. Mirskey.

PALACE.

Thomas Meighan in "The Bachelor Daddy."

Thomas Meighan, the Paramount screen star, who achieved one of the triumphs in the picturized version of Edward Peple's story, "The Prince Chap," comes to Loew's Palace as the featured star for the full week, beginning today, in another story by the same author, "The Bachelor Daddy," in which Mr. Meighan finds not only a role of comedy, thrills, romance and heart interest, but in which he enjoys the support of Leatrice Joy, the De Briac Twins, Maude Wayne, Adele Farrington, J. F. MacDonald, Laurence Wheat and others.

"The Bachelor Daddy" was scenarized from the original Peple story by Olga Printziau, while the direction has been entrusted to Alfred E. Green. It reveals Mr. Meighan in the role of a budding benedict, who, one week before his marriage, adopts five fatherless children and brings them back for his fiancee to mother. The girl, not loving children, rebels at this development and an effort is made to place the children in school.

One is a baby and this one is entrusted to the secretary of the man who has adopted them. The mutual love of the man and his secretary for the child and the distaste of the man's fiancee for the child result in a complete rearrangement of the man's plan for marriage after he discovers that it is his own secretary and not his fiancee that he really loves.

The chief comedy feature of the program will be the latest Joe Rock comedy, "All Wet," while the Palace Symphony Orchestra, Mr. Joseph Gannon, will offer Tobani's "Gypsy Fantasies," as the overture. The Pathe news pictures and the Literary Digest Topics will be additional offerings.

COLUMBIA.

Mae Murray in "Fascination."

The pronounced success scored during Easter week by Mae Murray in her latest starring production, "Fascination," will probably be duplicated during the week at hand, for Miss Murray will again be seen at the Columbia star for the full week beginning today, in the same production.

"Fascination" is a Tiffany-Metro production, directed by Robert Z. Leonard and based on the story and scenario by Edmund Goulding. It is an opulent, colorful and dynamic study of young womanhood in revolt against the age-old conventions of the Spanish aristocracy and in essence, it is the story of a beautiful Spanish-American girl who dared to display her intoxicating charm in the most dangerous resort of Madrid, after an escape from the watchful care of her chaperone-aunt.

The story, however, is consecutive and thrilling in its narrative, and it reveals how the girl, in her disguise of a cabaret dancer, overhears an effort to blackmail her father, prevents his murder at the hands of the very man she has captivated and, in the end, sighs contentedly in the arms of a youth who loves her and whose love she finds ultimately more fascinating than all the night life and Bohemian gayety that Madrid has to offer.

The supplemental features include a hilarious Mutt and Jeff animated cartoon, the latest issue of the Loew news events and a charming symphonic overture by the Columbia Symphony Orchestra under the direction of Mr. Leon Brusilof.

CRANDALL'S.

DeMille's "Fool's Paradise."

Beginning this afternoon at 3, Crandall's Theater will offer as its foremost attraction Cecil B. DeMille's spectacular production of "Fool's Paradise," in which the four stellar roles are played by Dorothy Dalton, Conrad Nagel, Mildred Harris and Theodore Kosloff.

"Fool's Paradise" depicts the story of an ex-soldier's adoration of a brilliant French dancer who attended him as a nurse while he was convalescing from injuries received in the war. She comes to America and plays an engagement in the mushroom oil town in which the lad is trying to eke out a precarious living as a writer of verse. There is in the same town a girl of the dance halls who becomes infatuated with the blond youth from overseas and develops an intense jealousy for the dancer. As a cruel joke, she gives the boy a loaded cigar which blinds him. She then poses as the dancer in the life of the stricken service man. Eventually, however, a specialist restores the lost sight and there then ensues a series of the most dramatic, most thrilling and most gorgeously staged climacteric scenes ever filmed. "Charlie on the Farm," an animated cartoon comedy, will be shown as a supplementary feature of the bill.

On Thursday, Friday and Saturday the program will embrace two features of unusual merit and breadth of appeal. The principal offering for the week-end will be "The Fire Bride," a drama alive with the swift passion of the South Seas, which was filmed in its entirety in Tahiti. Ruth Renick is the pictured star. The companion feature will be Mack Sennett's new two-reel laughmaker, "On Patrol."

Georges Carpentier will be the star of a "romantic drama" to be made in England under the direction of J. Stuart Blackton, it is announced.

Next Week's Shows.

NATIONAL—Francine Larrimore in "Nice People," the comedy by Rachel Crothers, with Robert Ames, Hugh Huntley, Martin Alsop, Merle Maddern, Helen Crane, Gordon Alexander, Guy Milham, Edwin Hensley and Charles Gibney.

BELASCO—Frances Starr in David Belasco's production of "Shore Leave," a sea-going comedy by Hubert Osborne.

POLI'S—Richard Walton Tully's captivating story of the Hawaiian Islands, "The Bird of Paradise," with Ann Reader.

POLI'S—The Mask and Wig Club of the University of Pennsylvania, on Monday evening, May 1, only, in its thirty-fourth annual production, "Tell Tales."

B. F. KEITH'S—Gertrude Hoffmann and her American ballet, with Leon Barte; Franklyn and Charles with Zella Goodman; "The Come-backs;" Joe Downing in "A Timely Sermon;" Herschel Henlere in pianologue; Kay Laurell in "The Naughty Wife."

COSMOS — "The Honeymooners," featuring Mr. and Mrs. Norman Phillips; the Laurel Sextet; Margaret Farrell, singing comedienne; Herbert Dier in "I Pass;" Lane and Freeman; Carter, Enright and Carter; Marie Prevost in "A Dangerous Little Demon;" "The Piper," a Fox-Sunshine comedy; International News and Urban Movie Chats.

STRAND — Victor Hyde's "Around the Clock;" Russell and Hayes in "Let's Sing;" Jack Reddy; Carl and Inez in "A Doorstep Romeo;" Fred Grey and Jean Carpenter in "The New Bell-Boy;" "The Iron Trail," Rex Beach's latest production.

COLUMBIA — William De Mille's picturization of George Broadhurst's play, "Bought and Paid For," with Agnes Ayres and Jack Holt featured.

METROPOLITAN—Charles Ray in "The Barnstormer" and Buster Keaton in "The Cops."

PALACE—First four days, Viola Dana in "Glass Houses," by Clara G. Kennedy, with Gaston Glass and Mayme Kelso; final three days, William S. Hart in "Traveling On."

RIALTO—Betty Compson in "The Green Temptation," by Constance Lindsay Skinner, with Mahlon Hamilton, Theodore Kosloff, Neely Edwards, Edward Burns, Mary Thurman, Betty Brice and Arthur Hull.

CRANDALL'S — First three days, Norma Talmadge in "The Moth;" Wednesday and Thursday, Ethel Clayton in "The Cradle;" Friday and Saturday, Richard Barthelmess in "The Seventh Day."

Constance Favors Stories By Youthful Story Writers

Age Unable to Reflect the Atmospheric Quality She Believes so Desirable in Stories for the Screen.

Young men, here's your chance.

Constance Talmadge, famous screen star whose pictures are distributed by First National, believes irrevocably that young writers are best qualified to supply the screen with stories. Not only that, but she is quite certain that the original scenarist is going to be the screen writer of the future.

"I'm absolutely convinced of the need of original screen stories" was the recent statement of Miss Talmadge, whose latest picture, "Polly of the Follies," to be seen for the first time in Washington at Crandall's Metropolitan, beginning this afternoon at 3, is based upon an original story by John Emerson and Anita Loos.

"In the first place adaptations not only fail to meet screen requirements in many cases, but they are so often deficient in bringing out the qualities which the screen is particularly adept at portraying. Scenic effects, since the screen appeals especially to the eye, should be emphasized in the story; and still we have countless motion pictures that make no effort to capitalize this vast asset. They ignore exteriors, show shabby interiors and have no pleasing effect upon the vision.

"This, in most cases, is due to the story from which the picture has been adapted and explains the chief reason why I favor original scenarios. The writer of such original scripts knows what the screen is able to do and plans his story with that point in mind.

"My reason for believing in the young writer is based upon my experience with stories. A writer is most proficient in penning those incidents of life with which he has had close acquaintance. The stories that appeal most to the fans are those of life, young blood, animation and action. The writer who can list youth among his assets is the one most likely to encounter such experiences and to embody them most realistically in his manuscripts. He lives and feels the same emotions as the heroes of his scenarios.

"It is the chief but not the only reason for partiality to the writer of youth. He may lack something in studied experience of the screen; but he is usually quick to learn by his mistakes, ready to inculcate new methods and adept at perceiving novel situations and plots.

"He has imagination, vision, ambition. He is open to suggestion. He avoids the ruts of the writer who has been accustomed to one form of expression for so long that he thinks in terms only of that form.

"Freckles" Barry Coming to Capital To Meet President

Wesley ("Freckles") Barry, the spangle-faced star of "Dinty," "School Days," "Penrod" and numerous other film successes that have attained tremendous popularity, will arrive in Washington tomorrow morning for the express purpose of meeting President Harding at the White House by an appointment already arranged.

Wesley has been making a tour of the principal cities of the country, where he has made personal appearances in the foremost picture theaters of the nation. That tour completed, "Freckles" expressed a desire to pay his respects to the President. The matter was taken up with George Christian, secretary to the President, and plans for the audience completed through the co-operation of Harry M. Crandall, Joseph P. Morgan and Nelson B. Bell, of the Crandall organization.

In addition to the President, Wesley will meet Vice President Coolidge and members of the Senate and House, and in the afternoon will visit points of historical interest in and about the Capital and a few of the leading down-town shops. In the evening he will appear briefly at the Crandall theaters, where his stellar vehicles have been accorded their first Washington presentations.

REAL BOUDOIRS FOR PERFORMERS IN THIS CIRCUS

One of the innovations to be found with the Rubin and Cherry Shows, now playing a two weeks' engagement at Camp Meigs for the Costello Post, American Legion, is the care and attention given by the management to the comfort and convenience of the many performers.

A peep behind the scenes reveals the fact that in the Mecca show, where a dozen young ladies present some clever tableaux, the dressing rooms compare very favorably with any to be found in a metropolitan theater.

Huge wagons are used, draped with cretonne, electrically lighted and heated, with all of the necessary "make-up" equipment, including mirrors, shelves, hot and cold running water, etc., the floors being carpeted with heavy rugs.

The interiors of the tents are a revelation. The stages are draped in satins or velvets. The electric lights are covered with silken shades, the seats are comfortable and, in fact, the atmosphere of the theater is so subtly created that one imagines he is in some miniature playhouse.

Tom Meighan Learns How To Act as Screen Daddy

Paramount Star Lays Down Six Rules for Governing Children in Photoplay Production.

Between scenes for his latest Paramount picture, "The Bachelor Daddy," at Loew's Palace today, Thomas Meighan diligently read Holt on the care of children. He is the father of five lively youngsters in the picture, and between registering for the camera and keeping the kids in a good humor the genial Paramount star had his hands full.

"I know just how the head of a big family feels when he takes the children to the movies," sighed Meighan one day as he prepared to go through a scene. "Only I think my job is more difficult because they are always wanting to know what the director or camera man is doing."

In his spare moments Meighan compiled the following rules for the care of children, Holt notwithstanding:

1. A cuckoo clock is the best pacifier.
2. Never try to wash little Johnny's neck unless you have a supply of candy as a "persuader."
3. When children are taken on a Pullman car, one should always have an encyclopedia handy in order to answer all questions.
4. When at dinner in a dining car children should be given free reign, for any attempt to cramp their style is sure to result in trouble.
5. Never leave children alone on a motion picture "set" if you expect it to remain the same.
6. When you have guests for dinner, be sure not to leave the children alone in the nursery for there is sure to be a riot, which will not only disturb you but your friends.

The pianist who used to beat out rhythmic measures in time with the action of motion picture scenes when "Fascination" was screened at Mae Murray's Tiffany Studios, New York, started playing "The Sidewalks of New York." Miss Murray, in the Spanish costume she wears in the picture, cried out, "Stop it! Stop it at once!" Then explained:

"Whenever they play that tune, I feel like taking off my shoes and stockings and dancing, as I used to do when I was a kid here in New York. Whenever I'd hear a hurdy-gurdy, I'd run after it and dance as the music was cranked out. I simply had to dance when the music started."

In many of the pictures in which Miss Murray appears, she introduces a few dances. In some productions, as in "Peacock Alley," she is cast as a dancer, and the matter of introducing the dances in a natural manner is simplified. In "Fascination," her latest Metro release, presented by Robert Z. Leonard, and now being shown at Loew's Columbia Theater for a second week, Miss Murray appears as a Spanish-American girl who quits the rigid restrictions of her home, runs off to a bull fight and is later seen in a cabaret, expressing by means of dances the emotions that she experienced at the bull fight.

Special interest will center in this week's overture number to be played by the symphony orchestra of thirty solo artists at Crandall's Metropolitan Theater by reason of the fact that it was conceived and arranged by N. Mirskey, conductor, as a number particularly appropriate to Constance Talmadge's latest starring vehicle, "Polly of The Follies," the chief feature of the bill. The number has been given the title, "Metropolitan Echoes," and comprises a distinctive and clever dovetailing together of the most popular passages of a long list of the year's song, ballad and dance hits. Among the most popular of the tunes incorporated into this melodious mosaic may be mentioned "Good Times," "Say It With Music," "Dardanella," "End of a Perfect Day," "Swanee River Moon," "Yoo-Hoo," "Kalua," "Little Grey Home," "Blue Danube Blues," "Blue Law Blues" (new), "My Man," "Auld Lang Syne" and several others that will be immediately recognized as gems by all lovers of real music.

ARLISS' ACTING IS REAL SCHOOL OF DRAMA ART

George Arliss, screen and stage star, whose latest photoplay, "The Ruling Passion," will be the featured attraction at Moore's Rialto Theater all week, beginning today, is one of the leading exponents of the art of acting.

When he is at work in the motion picture studio or "on location," there will be found a school of the drama, while working in photoplays with Mr. Arliss is a liberal dramatic education. Merely by watching him—and noting the things he doesn't do—one may learn the things one shouldn't do if he wishes to make a success of his efforts before the camera.

Acting is second nature with Mr. Arliss. He intuitively acts whenever he appears before the motion picture camera. Years of experience on the stage have taught him to do the natural thing always, and when he and his director, Harmon Weight, confer on a bit of "business," it may be definitely understood when the camera is cranked again that "common sense" will prevail throughout the action.

It is a matter of fact that when an actor is working before the camera if he doesn't "feel" that he is right, he certainly is wrong. Hence, Director Weight's occasional query to one of the players: "Now do you 'feel' that?"

Historic Studio Of D. W. Griffith Now a Carbarn

The oldest and, historically, the most interesting film studio in Los Angeles, the old Biograph building, which has been the scene of the making of Katherine MacDonald's pictures the last two years, has been dismantled and transformed into a carbarn. This is the place where D. W. Griffith made his first pictures, and Mary Pickford, the late Bobby Cooper, Charles Ray, Lillian Gish, Mae Marsh, Blanche Sweet, Lionel Barrymore, Harry Carey, Dorothy Dalton, Owen Moore and a dozen other stars once worked as extras and ordinary actors at salaries that would seem ridiculous today.

Miss MacDonald's pictures are to be made in the future in the Mayer studio. This is a step toward economy in the film colony.

Syncopation No Longer Rules American Music

So Declares Paul Whiteman, In Analyzing Tendencies in Present-Day Popular Harmony-Making.

"There have been many definitions of 'jazz' and there has been a good deal of talk regarding it. Every month or so somebody in print declares 'jazz' is done," says Paul Whiteman, an authority on syncopation, whose orchestra has recently scored one of the greatest successes in the history of vaudeville.

"Now, just what is 'jazz'? Ask a talking machine record buyer and he will play you a record in which the top clarinet out-squeals everything else. He will tell you that is 'jazz.' Ask a dancing master and he will tell you the 'original jazz' step is a combination of a backward glide and a flying dip, or a strongly accented turkey-trot step. If you ask a trombonist he will probably tell you it is a careless slentando. A cornetist may hang an old hat over the bell of his instrument and tell you he is playing jazz, or a 'cellist will rise and sit down in his chair in regular and furious rhythm like a nervous girl at a riding school and saw wildly at his instrument. None of these things is jazz.

"Jazz is a condition of mind. You can jazz anything in music or the dance, exactly as you can 'rag' it. You can blow hard, scrape hard, beat hard, at whatever instrument you may play. You can stick on counter-melodies like the barber-shop quartets, you can call off imaginary figures, yell 'Hot dog!' in the midst of some perfectly decorous dance, and make a donkey of yourself generally. That is jazz. You can jazz Old Hundred if you like, exactly as you can rag it. But the two are different. Anybody can jazz. It takes a musician to rag a tune.

"Now, don't get bewildered. The rag and jazz are different. Strictly speaking, to rag a tune means that you destroy its rhythm and tempo and substitute for the one a 2-4 or 4-4 time and a syncopated rhythm. To do this properly calls for a good ear, a good knowledge of primitive harmony and for quite a little experience with a set of ulterior musical laws as scientific as those which put up a building or write a sonnet. You may not know their science, because only the ear may be called into play. But remember that when you begin to rag a tune you follow some other man's methods—something you have heard some other fellow do. If you don't follow you are a great and original genius, far too big a man for us in the Whiteman orchestra. Possibly the sculptor is just being born today who will make your statue before which future generations will stand bareheaded.

"Ragtime and syncopation are two words which have been grievously misused. Syncopation sounds important. It gives a sense, to the ignorant, of participation in the world's scientific knowledge. Every community has its own ragtime poets, every town billboard announces some J. Boob Dundersmith's seven staggering syncopators—who can't, most of them, even play 'Good Night, Ladies,' in decent time. These are the fellows that are killing American music and standing in the way of your development.

"Syncopation no longer rules American music. Syncopation, of which ragtime is the most familiar form, as we use it in the United States, is an African inheritance. It has descended to us, on one hand, direct from Africa, and on the other, through Spain and Spanish-American civilization. The tango rhythm, or what passed for the tango in the United States, was a slow ragtime, the cakewalk a swifter one.

"Syncopation still exists in American music; in fact, you cannot hear more than a very few bars of any popular composition without its cropping up. But today it is no longer a necessary thing. It has been rttained much as an ornament. It gives to all American music much of its peculiar character. But if you listen close and look sharp you will note that few dances of today depend wholly on syncopation. The fox trot is being danced (this is in 1922) to the rhythm 1 and 2, 3 and 4, which is not syncopation. It is the rhythm of the old Greek poetic dactyl, older than Christianity.

"However, we don't want to go too far into this. By the time these words are in type there may be new steps, new music."

Both Director Gannon, of the Palace Symphony Orchestra, and Director Brusilof, of the Columbia Symphony Orchestra, at Loew's Palace and Columbia theaters, respectively, won many congratulations from patrons for their interpretation of Easter week overture selections during the past week. Mr. Gannon's selection was Lake's "Easter Fantasies," while at the Columbia Mr. Brusilof's orchestra played Gounod's "Ave Maria" and Mendelssohn's "Spring Song." At the Palace this week Mr. Gannon has selected Tobani's "Gypsy Fantasies" as the overture, while Mr. Brusilof, at the Columbia, has chosen Gomez's "Il Guarany."

A notable array of first-run screen offerings is announced for May at Loew's Columbia and Palace theaters. During May the Columbia will play "Beauty's Worth," the latest production for Marion Davies; "Is Matrimony a Failure," the Paramount picturization of Leo Ditrichstein's famous play, with all-star cast; "The Man From Home," a picturization of William Hodge's famous play by Booth Tarkington, and Fannie Hurst's noted story, "The Good Provider," with Willie Collier, jr., Vera Gordon and others. Palace bookings for the month includes new starring productions for William S. Hart, Dorothy Dalton, Alice Lake, Elaine Hammerstein, May McAvoy and other noted stars.

Lew Dockstader Searches For Oldest Minstrel Joke

Lack of Comic Journalism 70 Years Ago Makes Hunt Difficult But Interesting, He Declares.

Lew Dockstader is attempting to unearth the oldest minstrel joke. He admits it is a difficult task, as the first minstrel show was produced in 1843.

"I have searched long and industriously for this joke," says Dockstader, "in order to learn the character of early American humor. There were no comic papers, no newspaper humorists in the 40s. In those days the minstrel men were virtually the only joke makers. The pun and conundrum were mighty popular with our grandfathers. Unless a pun today is an exceptionally clever one, with some definite bearings on the conversation, carrying with it some point, an audience may groan. A few conundrums go a long way—some of them have gone from the Mexican war down to the world war.

"Minstrel men speak of old jokes as 'old boys'—an exhibition of paternal affection. One of the oldest of the old boys is: 'Why is a chicken on a fence like a penny? Because its head's on one side and tail's on the other.'"

In the first minstrel shows the musicians, vocalists and everybody else on the stage in the first part joined in the joke making, according to Mr. Dockstader. It was a common thing for the cornet player or drummer to engage in conversation with the interlocutor as for the end man. One of their jokes, said the comedian, was: "Why am I like a young widow?" The answer was: "Because I do not stay long in black."

A. H. Woods, it is rumored on Broadway, has set his lines for another motion picture star. 'Tis said that he is trying to get Dorothy Dalton for a play which he has secured. Miss Dalton's only previous appearance on the speaking stage was in "Aphrodite."

WILLIAM HODGE JUST AS "HOMEY" OFF STAGE AS ON

What sort of a man is William Hodge off the stage?

Is he just as "homey" away from the theater as he is basking in the glare of the footlights?

Does he typify in private life the good, sturdy Americanism he so admirably depicts in public?

These and countless similar inquiries have been made time and again of the star's friends and business associates. They were asked when he made his phenomenal success in "The Man From Home" and continued throughout his seasons with "The Road to Happiness," "Fixing Sister," "A Cure for Curables" and "The Guest of Honor." And again they are being propounded in every city where he is seen in his new play, "Dog Love."

The answer to all these questions is "yes" and it cannot be made too emphatic. The William Hodge the audience sees on the stage is the William Hodge that exists in real life. There is nothing stilted or artificial about him; he is never theatrical; he is just a regular human being without any frills or furbelows.

A peek into Mr. Hodge's dressing room will convince a visitor of the robust masculinity of the actor. A collection of pipes strewn across the dressing table and "all in the service," as Mr. Hodge puts it, disclose one of the comedian's chief pastimes. Between smokes he chats about current events and plays with the few privileged to invade the sacred precincts "back stage."

If the visitor chances to be interested in country life, he will find Mr. Hodge a particularly sympathetic companion. Last summer the actor bought a farm near Greenwich, Conn., and next to Mrs. Hodge and the three little Hodges, it is the big thing in his life. A red barn over 100 years old on the property has an irresistible appeal to the actor and was one of the chief reasons for the purchase. He is having it transformed into a studio and there, undoubtedly, many of his future plays will be born.

MISS HAMPER LACKS TIME TO DEVELOP A "TEMPERAMENT"

Too busily engaged learning to be a Shakespearean actress to develop the eccentric "temperament" supposed to characterize a modern stage beauty has been the fate of Miss Genevieve Hamper, Robert B. Mantell's leading woman.

For Miss Hamper is just a plain, whole-hearted mid-Western girl, as unspoiled as she was the day Mr. Mantell chose her from several Detroit applicants for a small vacancy in his company. The years that have intervened have been devoted to hard, though pleasant work, long hours of study and even longer hours of rehearsal. She has had no time to pamper poodle dogs nor dabble in the various intellectual "isms" of the feminist movement.

Success has not gone to her head for several very good reasons. In the first place, she belongs to a very "canny" family, whole-heartedly and enthusiastically for her, but not given toidle praise and to turning blindly from short-comings. In the next place, she is married to Mr. Mantell, a sturdy product of the school of "hard knocks," who, more markedly than any other contemporary actor has had his "ups and downs" and knows the exact value of praise and blame.

"In such frightfully sane surroundings, how can you expect to develop a becoming temperament?" asks Miss Hamper.